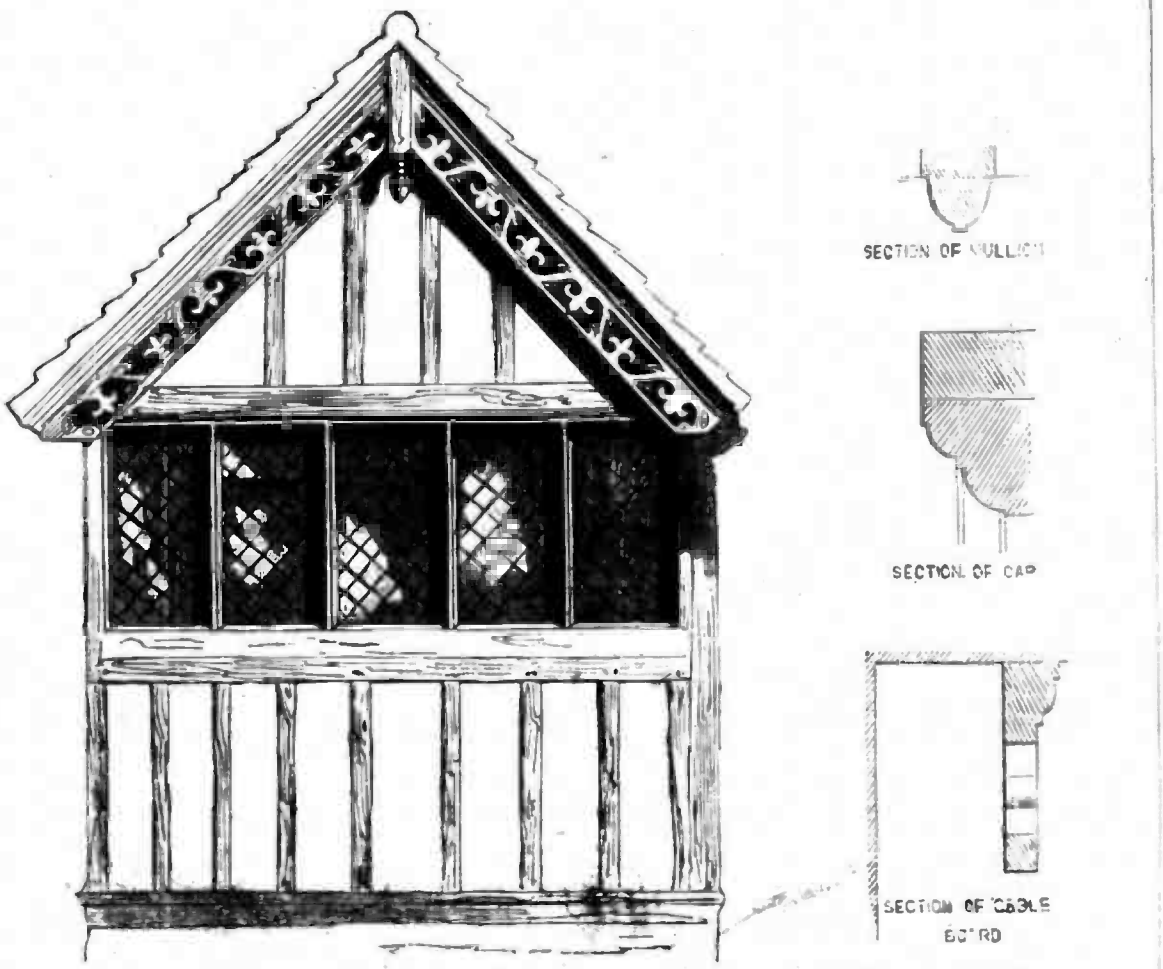
GABLE AT IGHTHAM, KENT.



placed the imperial arms; and around those of Spain, Flanders, Brabant, and the different members of the ducal house of Burgundy; on the right of the chimney-piece are statues of Charles the Bold and his wife, Margaret, sister to Edward the Fourth of England; on the left, the figures of Mary of Burgundy and her husband, Maximilian, of Austria. A very faint idea can be given by any engraving, of the exquisite manner in which the whole of the carving is executed. From a date on one of the sides, it appears that this elaborate work was done in the year 1529. At the time of my visit the whole was undergoing the most careful repair; and it was easy to perceive, that the men engaged on the work had fully entered into the spirit of it, and were anxious to make it as perfect as their skill would permit.

It is merely repeating an oft-told tale to say, that the same encouragement is here given to every branch of the fine arts, as in every other town in Belgium. There is a Royal Academy supported by Government, which contains schools of painting, sculpture, and architecture, besides numerous private collections of great merit.

Surely the attention of our own Government should be called to the fact, that in every considerable town of Belgium there are means of study provided and superintended by the Government authorities; while in England, with the exception of schools of design (not too well conducted) in a few of our large towns, there are no means provided by which the people may cultivate a taste for the arts. Still, we are rather better off than we were a century back, when some of our finest works in sculpture were executed by foreign artists. Upwards of twenty of the noblest monuments in Westminster Abbey are the work of two sculptors from Antwerp — Sheemskers and Rysbrack.

W. C.

OLD ENGLISH GABLES.

The accompanying example of a gable and barge-board will probably be found useful. Those generally supplied in architectural works being usually selected from the most costly examples, can seldom be imitated by the builder, yet the small unpresuming cottage gable is often as effective as the one of more elaborate design.

It is from a cottage at Ightham, in Kent. The construction is perfectly simple, and is explained by the accompanying sections.

FOREIGN ARCHITECTURAL AND COLLATERAL INTELLIGENCE.

Polychromism in Mediæval Buildings and Sculptures. — At the restoration of the fine church at Reutlingen, Würtemberg, erected in the 14th century, a series of wall-paintings were discovered, and freed of the whitewash which overspread them. They are legends of St. Catherine, and a Passion, without much art-worth; still, interesting for German art-history. The Germans used, at this period of art-development, those colours still stronger, more brilliant and varied; and were compelled, therefore, for the sake of making somewhat apparent the effect of architectural form, which was *vanishing* under the colour, to use more sharp outlines and pronounced angles. Still, even then (in the 14th century), German art was exempt from those distorted shapes and broken-up forms, which disfigure its later periods, and would appear nigh impossible, if their deterring specimens were not before our eyes. The church of Reutlingen, and the adjacent castle of Urach, contain valuable specimens of German architecture and art of the 15th century, as the Saint Sepulchre and the font of the former, the oratory of Count Eberhard, at the latter place; some of which have been figured in Mr. Heidelhoff's "Ornaments of the Middle Ages."

Mr. Hübsch's Architectural Ideas.—Karlsruhe—The New Museum.—This capital of the grand duchy of Baden is adequately progressing in its art-tendencies, and the new museum of fine arts belongs to the most prominent buildings of Germany. The architect, Mr. Hubsch, has therein put forth a sort of *art-credo*, having declared, that he is seeking for new paths in architecture, as Cornelius, Thorwaldsen, &c., have found for painting and statuary. Mr. H. thinks, that the monuments of high mediævity (*hohen Mittelalters*) and especially the basilicas, are *autochtonic*—and prototypes of form and the laws of construction, while other modern art-thinkers and critics consider them (conjointedly with their painting and statuary) as the last impairing eradiations of antiquity, from which, perhaps, only the huge structures of the times of the crusades may be excepted. However this may be, the museum has a decidedly monumental character, whose scope is perceptibly indicated by the statues and relievos of its porch. The front exhibits a perfect working out of the principle of *Tryglogism*, and the different chief compartments, like portals, windows, &c., are arranged according to a certain consequential grouping. The chief cornice rises in the middle of the *façade* to a flat gable, but without any defined pediment, in the manner as we see it in ancient churches, as well as in the relievos of the ancients. Splendid and bold is the vestibule, with double ascent stairs, and large compartments ornamented by the frescoes of Schwind. The lower rooms contain casts of important sculptures of ancient and modern times, and some antiques. On the ceilings are depicted a series of mythologic subjects and allegories,

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